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# CATALOGUE

THE HIGHLY INTERESTING COLLECTION

OF

*Edward Chenev*

# PICTURES,

AND

## OTHER WORKS OF ART,

*Of that distinguished Amateur,*

JAMES DENNISTOUN, OF DENNISTOUN, Esq.,

**DECEASED.**

The PICTURES comprise choice Examples of the ITALIAN SCHOOL, commencing with the Works of some of the earliest Masters; also of the SPANISH, GERMAN, FLEMISH, FRENCH, and ENGLISH SCHOOLS.

The other WORKS OF ART include three very interesting early Paces, of Niello Work; Tryptics, of Ivory and Bone; a few Bronzes; Majolica Plates; Illuminated Miniatures; a Crucifix, in Boxwood, &c.:

WHICH

**Will be Sold by Auction, by**

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**MESSRS. CHRISTIE & MANSON,**

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**AT THEIR GREAT ROOM,**

8, KING STREET, ST. JAMES'S SQUARE,

**On THURSDAY, JUNE 14, 1855,**

**AT ONE O'CLOCK PRECISELY.**

—o—

May be viewed Three days preceding, and Catalogues had, at Messrs. CHRISTIE and MANSON's Offices, 8, King Street, St. James's Square.

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- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away, with all faults and errors of description at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE and MANSON not considering themselves answerable for the correct description or authenticity of any Lot.
- V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

# CATALOGUE.

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On THURSDAY, JUNE 14, 1855,

AT ONE O'CLOCK PRECISELY.

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|--------------------------------------|--|
| 5.—Early Florentine . . .            | 1 The Virgin, suckling the Infant <i>Herby</i>   |
| 6.—Fra Angelico da Fiesole . . .     | 2 The Madonna, and St. John <i>Morant</i>  |
| 7. 2.—Fra Angelico da Fiesole . . .  | 3 The Resurrection, two soldiers sleeping beneath—very small. <i>Pronounced by Dr. Waagen "a genuine Picture" Feuer</i>  |
| 7. 14.—FRA ANGELICO DA FIESOLE . . . | 4 The Virgin enthroned, with two saints at her side. <i>A very interesting small work. From the Gerini Gallery: on which Dr. Waagen says, "in this little Picture all that earnestness and spirituality peculiar to the Master is expressed Morant</i> |
| 10.—Berna di Sienna . . .            | 5 The stoning of St. Stephen—painted on gold ground <i>Baenley</i>   |
| 10.—Giottino . . .                   | 6 The Crucifixion, on gold ground—small, with pointed top <i>Anthony</i>   |
| 15.—Giottino . . .                   | 7 The Crucifixion, with the Maries and the centurion and soldiers beneath—on gold ground, with pointed top <i>Haskins</i>  |
| 14.—Giottino . . .                   | 8 The Crucifixion, with the Virgin and St. John; the Magdalen kneeling at the foot of the cross—small square <i>Beul</i>   |
| 7. 8. 6 TADDEO GADDI . . .           | 9 The Epiphany, and Visitation—parts of a predella <i>Anthony</i>  |

- Gentile da Fabriano 10 The Holy Family, seated before a building : 21.  
 the Magi in adoration, in the singular landscape background *grave*
- School of Memmi . 11 The Virgin and Child—a fragment *Hertz* 3.1.
- S. Memmi . . 12 The Virgin and Child, with saints on gold ground—a fragment. *From the Collection of M. Lauriani of the Vatican—unframed Peewis*
- Cos. Roselli . . 13 The miracle of St. Augustine. *An interesting composition of nine figures Morant* 15.1.
- Don Lorenzo Monaco 14 The Nativity: the Virgin kneeling, St. Joseph seated on the ground, the Infant in a manger, the shepherds and angels above. *From the Collection of M. Lauriani, Librarian of the Vatican Bromley*
- Giovanni Sanzi . 15 The Madonna and Child *Herrman* 12.1.
- Sano di Pietra di Sienna 16 The death of Santa Monaca, who is being laid in the tomb by the Saviour and a bishop. *An interesting specimen Hertz*
- Duccio di SIENNA 17 A beautiful small triptyc, in five parts: in 22.1. the centre the Virgin and Child enthroned; on the wings St. Nicholas, St. Peter, St. Paul, and St. Jerome, on gold ground; the Emperor Constantius and Empress Helena, and the Entombment on the outside of the wings. *This interesting work is most perfectly preserved Hippisley*
- Greek School . . 18 St. Nicolas: a Byzantine painting—on gold ground *grave*
- Lorenzetti di Siena 19 A large triptyc: the Virgin and Child, with two angels in the centre; two saints presenting devotees on each wing—painted on gold ground, with pointed tops 30.1.
- G. SCHIAVONE . 20 An altar-piece, on gold ground. Described by Dr. Waagen as “An altar-piece by Gregorio Schiavone, in different com- *Wilson* 46.1.

partments: in the centre the Virgin and Child; at the sides a sainted monk and John the Baptist; above, in the centre, the dead Christ, supported by two angels; at the sides St. Anthony of Padua, and St. Peter Martyr; below, on a predella of unusual height, two male and two female saints, inscribed 'Opus Sclavoni discipulus Squarcione S.' This is the best specimen known to me of this scholar of Squarcione; some of the heads are of good expression, the colouring of the flesh is less cold, the outlines of the forms less hard and cutting than usual"

3-13. GIOVANNI SANZI . 21  
*S. Raffaelle*

Portrait of Raffaelle, when a boy: the head is small, the neck long, the slight figure is clothed in a tunic tight to the throat, from which it hangs straight and loose, after the Italian fashion of the 15th century, and though ill adapted for elegance of drapery, its deep crimson colour and gold embroideries give a certain richness to the meagrely designed costume; on a white ledge under the figure is written in a hand much resembling that of Raffaelle, "Raffaelle Sanzi d'anni sei nato il di 6 Ap., 1483. Sanzi padre dipinse"; the back of the panel bears these words, also in old characters "Ritratto del Piccolo Raffaello Sanzi d'anni sei nato in Urbino il di sei di Aprile, 1483, Sanzi dipinse." A pamphlet, addressed by Mr. Dennistoun to the Editor of the Art Union, proving the correctness of the day of Raffaelle's birth as stated in the picture, accompanies it

Bronzino . . . .	22	Portrait of Luigi Allemano, the Florentine poet, in a black dress	<i>Anthony</i>	5. 5.
Baroccio . . . .	23	Portrait of the last Duke of Urbino, in a black dress, with a gold chain and badge of the Golden Fleece, his hand resting on a book	<i>Wilson</i>	6. 2.
Raffaellino del Colle	24	La Madonna del Garofalo—on copper.	<i>A</i>	13. 2.
		<i>beautiful copy from Raffaello—in frame carved with figures</i>	<i>St. Brendalbans</i>	
Al. Allori . . . .	25	Portrait of Torquato Tasso, in a black and crimson dress, holding a manuscript.	<i>Animated and delicate in conception, and carefully treated</i>	26. 5.
Titian . . . .	26	Portrait of Ariosto, in a blue dress.	<i>The</i>	86. 1.
		<i>very rare engraving, by Persin, accompanies it</i>	<i>St. Brendalbans</i>	
Paris Bordone . .	27	A Venetian nobleman	<i>Shark</i>	5. 5.
School of Fiesole . .	28	The Nativity, with landscape background	<i>Herrum</i>	9. 10.
Timoteo della Vite	29	The Magdalen, holding the vase and a book, in a landscape.	<i>Purchasad from M. Lauriani, Librarian of the Vatican</i>	6.—
School of Perugino	30	The Epiphany: the Holy Family, seated before a building, the Magi presenting their offerings, their attendants in the background	<i>Burnley</i>	29. 8.
M. Albertinelli . .	31	The Virgin and Child, seated, in a landscape		1. 7.—
GAUDENZIO FERRARI	32	The Nativity: the Virgin and St. Joseph kneeling over the Infant, who lies on the ground, three angels in adoration beyond; the angel appearing to the shepherds, in the distance	<i>Burney</i>	18. 7.
CIMA DI CONEGLIANO	33	The Virgin, in a blue dress, her hands clasped, with the Infant seated before her on a window ledge; a crimson drapery behind. Signed "Joannes Bta. Conegliensis"	<i>Smith</i>	24. 3.

- 15.— Correggio . . . . 34 The Virgin, kneeling in adoration over the Infant; with architecture in the background—*on copper* *Gilt*
- 15.6 Andrea d'Assissi . . . . 35 The Virgin and Child, on gold ground—*Anthony* panel—in architectural frame of the period
- 3.2.— Garofalo . . . . 36 The Nativity: the Virgin, St. Joseph, and a shepherd, kneeling in adoration over the Infant, near a cavern; with beautiful landscape background *Morant*
- 5.— Michele, of Florence . . . . 37 The Virgin and Child, with an angel, surrounded by a border of bone carved with figures—circular *Watson*
- 18.6 P. Tibaldi . . . . 38 The Annunciation, with a choir of angels above *Shank*
- Baroccio . . . . 39 Head of an angel *D'Goy*
- 3.13.6 L. da Vinci . . . . 40 The Virgin and Child, holding a pear. *Pur-Perue chased at Urbino, of the Vecciarelli Family*
- Scarsellino di Ferrara . . . . 41 Christ in the garden *Herrman*
- 10.— School of Perugino . . . . 42 St. Rock—a small figure *Tiffin*
- 1.15.— Paduanino . . . . 43 Head of a Duchess of Medicis—a fragment
- 10.— School of Giotto . . . . 44 Saints invoking Christ — two illuminated *Marfan* miniatures *Tiffin*
- 3.15.— School of Titian . . . . 45 The Virgin and Child, on a grassy bank, gathering flowers *Garcia*
- 15.— School of Giotto . . . . 46 The Pentecost. *A beautiful miniature, on vellum, with rich border* *Tiffin*
- .14.6 School of Giotto . . . . 47 The Crucifixion, with saints. *A beautiful miniature, on vellum, with rich arabesque border* *Robins*,
- .14.6 School of Titian . . . . 48 Portrait of a lady of the Medicis Family: Pelleguina, daughter of Bianca Capella, in a richly ornamented dress *Clara Graves*
- .14.— A. del Sarto . . . . 49 The Resurrection. *An interesting small work in the Master's first manner. From the De Angelis Gallery, at Sienna* *Brendley*
- 3.3.— C. Maratti . . . . 50 The Holy Family *Watson*

- Bronzino . . . . 51 The Virgin and Child, with St. Joseph and St. John. *A very grand and beautiful design*—circular, on panel *Morgan* 21.-.-
- G. da Carpi . . . . 52 The Virgin, in a crimson and blue dress, seated, with the Infant in her lap, before a sculptured portico; a green drapery suspended above—circle on panel. *The Orsini arms on the frame at Wilson* 141. 12
- Luigi Agresti . . . . 53 The Last Supper. *Very richly coloured, with the engraving Reculer* 6.-.-
- School of Brescia . . . . 54 The Virgin and Child, enthroned, with saints and angels in adoration *Emery* 4.-.-
- F. Vanni . . . . 55 The repose of the Holy Family—small *Hounslow* 2.-.-
- Schedone . . . . 56 The Virgin and Child *Noseda* 1.13.-
- School of Parma . . . . 57 A female saint, holding a salver of fruit. *Very elegant Martin* 4.4.
- School of Ferrara . . . . 58 The Holy Family, with St. Francis and St. Jerome *Evans* 9. 9.-
- Guardi . . . . 59 A view on a canal, at Venice, with figures *Waleby* } 11.-.-
- Guardi . . . . 60 A view on the grand canal—the companion *Waleby* }
- Scorza, of Genoa . . . . 61 A pastoral landscape *Sharp* 1.6.
- S. Rosa . . . . 62 A romantic bay scene, with figures—evening *Waleby* 4.10.
- Serani . . . . 63 St. Cecilia, playing on the viol da gamba *Mark* 5.7.
- Testaferrata . . . . 64 A Roman piper *Waleby* 1.1.-
- Antonilez di Serabia 65 St. Raymond of Peñaforte. *From the Standish Gallery* *Morant* 3.13.
- Montelinez di Serabia 66 St. Anthony, seated reading, near a chapel, with mountainous background *From the Standish Gallery* *Pearce* 2.2.
- Surbaran . . . . 67 The Madonna of Mercy—four figures kneeling round her. *From the Standish Gallery* *Alle* 2.15.
- MURILLO . . . . 68 The vision of St. Augustine of Canterbury: *Graves*, the saint is washing the feet of the Saviour, who appears in the likeness of a pilgrim, from his mouth proceed the words “Magne Pater Augustine tibi commendo Ecclesiam” 109.10

meam." This fine gallery picture was purchased from Don Julian Williams, by Mr. Standish, for £600, at Seville, in 1825; it was originally painted for the Nuns of San Leandro order of St. Austen, and sold by them during the troubles caused by the army of Soult, in 1810, to Dr. Manuel Real, from whom it passed to Don. J. Williams. The picture is mentioned in the work of Herrera. D'Aviles *Guia de Seville*, 1832

- .4.—VELAZQUEZ . . . 69 Portrait of a cardinal, seated, holding a book, the chair surmounted by shields of arms. *Full of dignified character. From Cardinal Fesch's Gallery* *Utrac.*
- .10.—School of Cologne . . 70 La Madonna Adolorata, in a crimson dress, and light coloured robe. *A very dignified figure—a fragment* *Allu.*
- .3.6 Wilhelm, of Cologne 71 The marriage of St. Catharine, with St. Agnes; they are in the foreground of a landscape, with buildings in the distance. *From M. Wyer, of Cologne* *Herrman.*
- .16.6 Van der Maire . . 72 St. Catharine, presenting a devotee. *An interesting fragment* *Utrac.*
- .18.—Van Eyck . . . 73 A fine dyptic, with the Annunciation: the Virgin kneeling, the Angel in a rich dress, holding a sceptre;—the portrait of the donor outside. *From the Collection of M. Wyer, of Cologne* *Savur.*
- .16.6 Henri Blaes La Civetta 74 A triptyc, with the Virgin and Child in the centre, seated, in a landscape; St. Christopher, and St. Anthony on the wings; an owl, the emblem of the Master. *From the Collection of M. Wyer, of Cologne* *Herrg.*
- ? 8.—Dionysius Calcar . . 75 The Crucifixion: the Virgin and St. John weeping, with landscape background *Utrac.*

School of Hemme-	76	St. Natalitia, seated, holding a book, on which is a hand, cut off; with architectural background. <i>From the same Collection</i>	<i>Anthony</i>	12.1.6
linck				
Matth. Grunenden-	77	Portrait of Philip le Bel, in a crimson dress, and black hat, wearing the collar of the Golden Fleece	<i>Watson</i>	6.-.-
wald				
Van der Goes . . .	78	The Virgin and Child, enthroned; a damask drapery behind; landscape background seen on each side	<i>Anthony</i>	22.1.-
Lucas van Leyden .	79	A very small female head—a fragment	<i>Watson</i>	18.-
Martin Schoen . .	80	A triptyc: the Crucifixion, with the figures carved in wood, and painted background in the centre; the wings painted with the six stations; carved canopy work over the centre; the Descent from the Cross painted on the outside	<i>Walesby</i>	12.1.6
Sustermans . . .	81	Portrait of Galileo	<i>do</i>	4.10.-
Sustermans . . .	82	Portrait of a Florentine lady	<i>Watson</i>	2.4.-
Van Dyck . . .	83	The adoration of the Magi—a sketch in grisaille	<i>Garratt</i>	2.8.-
VAN DYCK . . .	84	Portrait of the Earl of Strafford, in a black dress. <i>Purchased from the Earl of Mar's Collection, in 1805</i>	<i>Attingham</i>	5.5.-
Teniers . . .	85	A landscape, with peasants and poultry near a cottage—upright—on copper base	<i>Watson</i>	3.7.-
Camphuyzen . . .	86	A farm, with cattle, and a man milking a cow near a well. <i>Very richly coloured</i>	<i>Rippl-Richter</i>	6.10.-
Jan Steen . . .	87	Portrait of a burgomaster	<i>Hertog</i>	5.15.-
Poelemburg . . .	88	The riposo of the Holy Family, under a ruined building	<i>Morant</i>	2.10.-
Wouvermans . . .	89	Travellers, reposing under a sandy bank, near a pool of water	<i>Rutledge</i>	33.12
Van Falens . . .	90	Camp sutlers, with horsemen and numerous figures. <i>From the Collection of Sir James Stuart</i>	<i>Radcliffe</i>	5.10.-

- 1.2.— Swaneveldt . . . 91 A study of ruins—*on paper Morant*
- 1.10.— Watteau . . . 92 A fête champêtre *Garrick*
- 3.10.— Rigaud . . . 93 Portrait of a French lady, holding a row of pearls *Mosella*
- 3.2.6 Venetian . . . 94 PORTRAIT OF THE ADMIRABLE CRICTON,  
*Sir Breadallane* in a black dress, seated, holding a sword and a book; with long inscription.  
*Dated 1581, with the engraving*
- 1.10.— Roman School . . . 95 Portrait of the Cardinal of York, in his robes. *Purchased at his villa, at Frascati Drummond*
- 1.17.6 Sir P. Lely . . . 96 Portrait of the Countess of Southesk, (la belle Hamilton) in a white satin dress, seated, holding a viol da gamba, in a landscape. *From the Collection of C. R. Sharpe, Esq.*
- 15— Sir Joshua Reynolds 97 A very small head of a lady *Hertz*
- 14.— Anthony . . . 98 Henselope Burn *Hewitt*
- 3.12.— ANDREW WILSON 99 The Cascatelle, at Tivoli, with shepherds and goats in the foreground. *Admirably painted Earle*
- 2.8.— J. M.W. Turner, R.A. 100 A farm in the Highlands *no. 1 . . . Gaird*
- 3.— Rev. J. Thompson 101 The Trosacks. *A beautiful finished study, given by the artist to Mr. Dennistoun, in 1829 Earle*
- 3.16.— J. M. W. TURNER, } 102 Fishing boats caught in a squall *Morant*  
R.A. . . }
- 4.10.— MILLAIS, A.R.A. . 103 A cottage barn, in Essex: a sketch of figures on the back *no. 2 . . . Earle*

## WORKS OF MEDIAEVAL ART, AND CURIOSITIES.

- 5— 104 Eleven silver touch-pieces, for the King's Evil, of the Stuarts; and 3 bronze Papal coins *Watton*
- 6— 105 A pair of red silk stockings, worked with gold. *Belonged to the last Duke of Urbino Collezione*

- 106 A curious ivory die, representing a man seated; and 4 silver dice, in the form of men and women seated *Hirig* 1. - .
- 107 A pair of brass church candlesticks 1.15.
- 108 The Virgin and Child—a relief, in bronze *Hertz*
- 109 The Flagellation—a relief, in bronze
- 110 A miniature portrait of Queen Mary, mounted in silver, with slab of agate on the back *Benyamin* 4. 6.
- 111 Raffaelle School—La Spasimo de Sicilia—a drawing, in Indian ink and pen *Walsh* — 6.
- 112 A chalice, of silver, and copper gilt, with three busts of Niello work on the base *Shatt* 3.15.
- 113 A female saint, in embroidery *Watson* — 5.
- 114 Head of St. Peter, in tapestry. *From the Cardinal of York's Villa Ilorant* 3. 6.
- 114\* The Crucifixion, worked in ancient lace for an altar cloth *Pearce* 2. 2.
- 115 A very rare caterpillar's web, of unusual size *Morgan* 2. - .
- 116 St. Mary, of Egypt, of pietra-dura, on lapis-lazuli ground *Soutain* 12.10.
- 117 A majolica plate, with St. Jerome, in a landscape: signed by Maestro Giorgio, 1521—imperfect *Anthony* 3. 15.
- 118 A fragment of a Majolica plate, with Mercury, with the initials of Maestro Giorgio, 1534 *Durlacher* — 16
- 119 The agony in Gethsemane—a Limosine enamel *Watson* 1. - .
- 120 St. Dietburgha—painted on a caterpillar's web *D. Cox* 1. 6.
- 121 A half dyptic, with two saints in relief in ivory, and Byzantine inscription *Benyamin* 1. 11.
- 122 A crucifix, elaborately carved in boxwood, containing a rosary of silver thread *Benyamin* 1. - .
- 123 A large bronze Papal seal, with the Holy Family; and 8 smaller bronze seals—one of them, Johann Russell *Rey* 2. 5.
- 124 Venus on a dolphin—a Venetian bronze, on oriental alabaster plinth 3.10.
- 125 A bronze inkstand, supported on eagles, and surmounted by a figure *Soutain*
- 126 The Entombment—a relief, in bronze *Waleby* 10.10.
- 127 A small ivory dyptic, with the Crucifixion, and the Virgin and Child, with two saints, in high relief, on gothic arches

- 0.10.— 128 A VERY INTERESTING PAX, of Niello work, with Christ bearing his Cross, and appearing to Mary, inscribed above, "Jacobus Suannis Cole;" the dead Christ, and emblems of the Crucifixion, in the lunette above *Herty*
- 1.— 129 ANOTHER PAX, of Niello, with the dead Christ and angels, inscribed beneath, "Pax tibi Pilastus," and frieze of arabesque; the Creation above—mounted in ivory *Lales Watson*
- 18.6 130 A curious bone triptyc, with the Crucifixion, attended by saints; St. Peter and St. Paul on the wings *Waleby*
- 2.15.— 130\* A VERY INTERESTING EARLY PAX, of Niello, with the Virgin and Child enthroned, the latter holding a rosary; two saints kneeling on each side; a die on the ground in the centre *Burne*

### *ANOTHER PROPERTY.*

- 2.— 131 A female, with a dog, in relief, in ivory, by Pompe, 1763—in ebony frame *Corridi*
- 1.1.— 132 A figure of Aaron, carved in ivory—in ebonized shrine *Bonjamin*
- 3.10.— 133 A benetier, with an enamel of St. John de la croix and three others—in metal frame *Charke*
- 8.10.— Teniers . . . 134 An interior, with peasants *Bonneo*
- 4.— A. Kauffman . . 135 Cupid and Psyche; and Sappho and Cupid—a pair of circles *Elcock*
- 5— Francks . . . 136 The Virgin and Child *Corridi*

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